



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street

Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.

15-17 East 40th Street

REGINALD TOWNSEND, Secretary.

15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.
Powell's Art Gallery - 983 Sixth Ave.

WASHINGTON

Brentano's - F and 12th Streets

MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.

Chapman - 190 Peel St.

LONDON

Art News Office - 17 Old Burlington St.

Bottom, News Agent,

32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVIII. December 27, 1919 No. 10

CHANGE OF ADDRESS

When a change of address is requested,
both the new and old address should be
given. Two weeks' notice is required for
changing an address.

ART AND BOOK SALE CATA-

LOGS—The American Art News, in
connection with its Bureau of Expertis-
ing and Valuation, can furnish catalogs
of all important art and book sales,
with names of buyers and prices, at
small charge for time and labor of
writing up and cost of catalog when
such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

AS TO NARROW CRITICISM

In the chorus of appreciative and
warm praise by the art writers of New
York, that was given the recent display of
47 representative modern American land-
scapes, including a few marines, at the
Reinhardt Galleries in this city, only two
discordant notes were struck and these
by the so-called art critics of the N. Y.
"Herald" and Brooklyn "Eagle." These
so-called critics are both members of
the comparatively small band of self-
styled "Independents" or followers of
the "Modernist" movement in art, and
who, to judge from their writings, find
it difficult, if not impossible, to dis-
cover any merit in the work of artists
who do not subscribe to or follow the
methods and ideas of the painters and
sculptors, who under various school
names, exploit a reflection in this coun-
try of the movement to revolutionize
art methods which had its beginnings
in France a decade or more ago and
still has some adherents in that coun-
try. These so-called critics have, of
course, a right to their opinions, but is
a judgment based upon blind adherence
to one art movement or tendency, and
which consequently cannot see beyond
the cult or fad which it exclusively en-
dorses, one sufficiently fair or just to
endow its user with the title of a critic,
and should a judgment so biased, in-
fluence anyone who seeks for the truth?

The so-called Brooklyn "Eagle"
critic in his review of the landscape
exhibition, discovered merit apparently
in only two of the works shown, and

these were by painters who subscribe
to the tenets of his loved order. Is
such a man a true critic? A critic
should be a judge—one who weighs
evidence and endeavors to arrive at a
just and fair verdict. He cannot be
one who approaches a subject with pre-
conceived prejudices, and who is
blinded in consequence, to any possible
merit in the subject he is paid to dis-
cuss and estimate fairly for the readers
of the journal for which he writes.
Such, we claim the writers or so-called
critics referred to do not seemingly
even attempt to do, and certainly did
not do in the case of the exhibition
above mentioned.

While the AMERICAN ART NEWS played
a part in the organization of the recent
American landscape display, and is
proud of its deserved—and, with the
exception of the two so-called critics—
the universal acclaim it received, we
have not and do not claim that it was
without fault or blemish. What we
do claim is that it was the most repre-
sentative show, as a whole, possible at
this time, and that it was catholic in
scope and superior in quality. We wel-
comed the two or more landscapes of
a "Modernist" tendency in the display
and would have been pleased to have
had more, had others been found
worthy. We have been accused of
enmity towards the "Modernist" move-
ment, most virulently accused by the
Brooklyn "Eagle" writer, above men-
tioned, but such is not the case. When-
ever and wherever any artist, "modern-
ist" or not, shows merit in his work we
are only too glad to call attention to it.

We should rejoice in a successful
"Independent" exhibition as much as
anyone, and have found in the shows
the "Independent" organization has
thus far given scattered work of pres-
ent and promised performance, but we
cannot endorse art that throws aside
the basic canons of form color and de-
sign nor rave over ill-shapen anatomy
and prurient productions, simply be-
cause they are labeled "Cubist" and
the like.

We publish with pleasure this week
the letter of Mr. Pach on the coming
"Independent" show, for we believe in
giving both sides of any art question.
The two so-called art critics who be-
labored the American landscape show
were the exceptions who proved the
rule, namely, that it was a good show.
Narrowness of view never qualified a
person to be a critic of art or any other
kind of human endeavor, or expression.

NEW OILS FOR MILWAUKEE

A Blakelock, a Pushman and a Thomas
Moran have been added to the Layton Art
gallery, Milwaukee. The Blakelock is a
quester from the late George H. D. John-
son, and his wife, and was purchased after
long deliberation by Mrs. Harry Boardman
of Chicago, Mrs. Johnson's sister, who
chose one of the artist's "Indian Encamp-
ments."

The Pushman is the "Incense Burner,"
one of the Armenian artist's exquisite de-
lineations of childhood. The canvas is pre-
sented to the gallery by a group of
the directors, in memory of Frederick Lay-
ton.

The Thomas Moran is a small canvas,
with more subtlety of atmosphere and soft-
ness of color than are usually characteristic
of this painter of the Grand Canyon's
glories. It is presented anonymously.

The Milwaukee Art Institute, likewise, is
rejoicing in the gift of Mrs. S. S. Mer-
rill's Mancini, "On the Eve of Her Wed-
ding," long the gem of her collection.
Years ago Mancini painted Mrs. Merrill's
Portrait and also that of a relative.

CORRESPONDENCE

A Plea for the "Independent" Shows

Editor, AMERICAN ART NEWS.

Dear Sir:

I wonder if it may be permissible to ask
you to say something in your columns anent
a remark members of the Society of Inde-
pendent Artists often hear about its exhibi-
tions. People say they are "bad shows." Personally, I don't agree at all, but I should
be quite willing to let the statement go ex-
cept that I am so sure those who thus criticize
and the society are at cross-purposes. They
attribute purposes where there are none.
No one who wanted to give a good show
(or a bad one) would ever be so mad as to
open the doors to whoever chose to wander
in. He might get some of the things he
wanted, but he would be sure to get some
he didn't want. Now a society which takes
as its principle the watchword of "No
Juries," evidently cannot have any intention
of giving a good show or a bad one. In
fact if one goes on the natural assumption
that an exhibition must have a purpose, or
at least a standard, to which the exhibitors
must measure up, the Independent shows
have not been exhibitions at all but mere
formless assembling of works thrown up on
the shores of the Grand Central Palace or
the Waldorf-Astoria by the conflicting tides
of contemporary art. As long as the society
shows the effects of the various tides, not
simply one current or another (the Aca-
demic, the commercial or the post-cubist)
we are satisfied. For if artists know they
can exhibit, without medals being pinned
on certain chosen ones, without separation
of the sheep and the goats by a hanging
committee, which is in effect a jury, then
there is just that much more chance of their
carrying out the ideas they believe in, i.e.,
of their producing art. And if the public
knows that at the Independent exhibitions
there is a chance to get an undistorted view
of what the artists are doing, with examples
of every kind of work, from famous to in-
famous, then it can be independent itself,
and have its own opinion instead of the
composite, neutralized, comprising thing
which is offered as a jury's opinion, but
which really represents no member of the
jury.

If the people say the Independent shows
are "bad" they must mean that American
art is bad, for no one can deny that these
exhibitions represent American art, in all
its phases, with example from every corner
of the country. Suppose they are bad
shows. Would it not be all the more neces-
sary to give them, for it is only by seeing
what we are about, that we can learn to do
better?

But if I may say a word of my own, it
would be that the Independents have much
more interest than that which comes from
"badness" or "goodness." They are alive
and new each time. The number of abso-
lutely new talent brought out of conceal-
ment in these three years is really surpris-
ing. In two cases this present year, dealers
recognized this by personally seeking out
the artists and giving them "one-man"
shows. I ran on a sentence in one of Remy
de Gourmont's "Insinuations" the other day
that seems fine and apposite. He says:
"The periods of decadence are periods of
imitation of artistic cowardice." It is
through having the opposite of this cowar-
dice that the Independent shows are, in my
opinion, worthy of the whole hearted sup-
port of all. Don't you think that exhibitors
ought to be advised to put especially low
prices on the pictures they show with the
Independents, as the chances of selling
would be so much better? A large number
of artists do make low prices on their inde-
pendent pictures and it is having the desired
effect, that of making buyers feel that they
have a better chance to get pictures at the
Independent shows than anywhere else.
The main point in these exhibitions is, of
course, the better understanding of art
problems that is brought about among the
professions and their audience. But we
know that one of the biggest artists' prob-
lems (as distinguished from art problems)
is the question of bread and butter. And
if we can really establish the Independent
shows as a place where men of little reputa-
tion can get money from their work in the
years when they most need money and
where art-lovers can get pictures in the
years when the works are at low prices, we
shall have done a solid thing in the develop-
ment of art in this country.

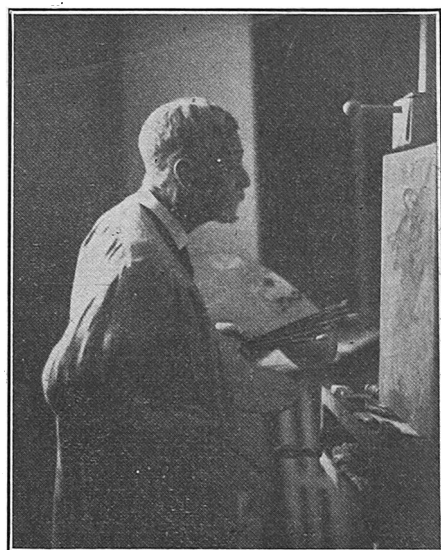
Yours sincerely,

Walter Pach.

N. Y., Dec. 22, 1919.

Jane Peterson has returned from a three
weeks' visit to Chicago, where she was
engaged in interior decorating. She worked
out a theory which has long been maturing
in her mind, making the tone and harmony
of the room centre around one good pic-
ture. The draperies, furniture and all the
accessories pay tribute to the color value
of the painting. In connection with this,
she gave several talks upon the value of
color in the home.

OBITUARY



GILBERT GAUL

Gilbert Gaul widely known for his pic-
tures of battles and soldier life, died Sun-
day last at his residence in this city, of
tuberculosis of the throat. He was born
in Jersey City in 1855. He studied art
under John G. Brown and L. E. Wilmarth.
Mr. Gaul never saw active service in battle,
yet he made a close study of soldier life
and all that pertains to the army. Before
the World War he was known as the fore-
most painter of battle scenes in this coun-
try, and his work was favorably compared
with that of De Neuville and M. Detaille,
the French soldier-painters who saw actual
service during the Franco-Prussian War.
"Charging the Battery" and "Wounded in
the Rear" are among the better known of
the artist's works.

In 1882 he was elected to the National
Academy, when he was only twenty-seven
years old, the youngest member the Na-
tional Academy ever elected. His soldiers
were said to have "the true, rude pictur-
esqueness of the camp and the trenches,"
as it was known before 1914. Most of his
war pictures are scenes of the Civil War.

He was awarded the medal of the Ameri-
can Art Association in 1882, the medal of
the Paris Exposition of 1889, two medals
at the Chicago Exposition of 1893, and a
medal at the Buffalo Exposition of 1902.

Mr. Gaul's painting, "The Best Dressed
Woman in the World," depicting a Red
Cross nurse on the battlefields of France,
stirred artistic circles in the early days of
the war. He is survived by his wife,
Marian Halstead Gaul, the daughter of
Vice-Admiral G. A. Halstead, Royal Navy,
and a stepson, Major George Witten, a
major in the Canadian Field Artillery.

ART BOOK REVIEW

AMERICAN PAINTING AND ITS TRADITIONS. As
represented by Inness, Wyant, Martin,
Homer, La Farge, Whistler, Chase, Alex-
ander, Sargent. By Jhns C. Van Dyke.
Charles Scribner's Sons, N. Y., 1919.

The nine painters who have been leaders
in American art for the last half century,
George Inness, Alexander W. Wyant,
Homer Martin, Winslow Homer, John La
Farge, James Abbott McNeill Whistler,
William Merritt Chase, John W. Alexander
and John S. Slinger, have an able critic in
Professor John C. Van Dyke, whose vol-
ume on "American Painting and Its Tra-
dition," passes in review the work of these
founders of the "new movement" that was
destined to exert such a far-reaching in-
fluence on art in this country. With the
exception of Sargent, all of these painters
have, as the author says, "passed on and
passed out; not only their period, but their
work has ended. We are now beginning to
see them in something like historic per-
spective." This may be taken as the key-
note of Mr. Van Dyke's book.

Following the introductory chapter, each
of the nine painters is the subject of a spe-
cial chapter devoted to the study of his
work and place in art from a broadly criti-
cal point of view, interspersed with deligh-
tful touches of personal reminiscence that
add to the charm and value of the volume,
so full of sane and sound judgments.
With infinite sympathy and insight, Mr.
Van Dyke dwells upon the qualities and in-
dividuality of these artists, their methods,
aims and achievements, the influences that
formed them and their influence upon newer
generations with different views and aspira-
tions. While the chapter on La Farge is
one of the most appealing of the series,
and a generous tribute to the genius of the
artist who, "with his learning, his imagina-
tion and his skill, gave rank to American
art more than any other of the craft"—
the pages dealing with Whistler are illu-
minating criticisms of that unique artist,
and the other chapters are of almost equal
interest.